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Portrait of President

PORTRAIT

OF

WASHINGTON:

*Law Portrait room in the Capitol -
(Nixon President Room)*



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PORTRAIT OF WASHINGTON.

It is impossible to contemplate the actions and character of Washington—his early and steady adherence to the cause of liberty, and his devoted patriotism, without feeling an ardent desire to know how so great and excellent a man really appeared, and how far his corporeal features corresponded with his acknowledged mental greatness. This curiosity is of the most laudable kind, as it is associated with the recollection of actions that his example has rendered illustrious; of virtues which he so eminently possessed; and as it is connected with a veneration of the principles for which he struggled, and a love for the institutions that have been secured to his country.

Cities may be founded bearing the name of Washington—columns may be erected—and his memory be cherished in the bosoms of a grateful people; there would, nevertheless, be something wanting. Had his features been more ordinary, and his expression less distinguished, the rising generation would still wish to know his own peculiar look. But when it is recollected that his aspect was as noble as his character, and that his countenance corresponded with his conduct, it is the more incumbent on us to seek for, and transmit to posterity the true and impressive image of that countenance. Nothing can more powerfully carry back the mind to the glorious period which gave birth to this nation—nothing can be found more capable of exciting the noblest feelings of emulation and patriotism.

Of the numerous portraits of Washington, various opinions have been entertained, some of which being founded on accidental circumstances require here no consideration, and many originating in prejudice or misconception have long since been laid aside. It will not be uninteresting to pass in review those which have been most remarkable either as likenesses or works of art.

G. W. P. Custis, Esq. of Arlington, is in possession of an

original Portrait painted by Charles Willson Peale in the year 1772, representing Washington as a Colonel in the Alexandria militia, at the age of 41—blue with red facings, red waistcoat and breeches. The Artist was invited to Mount Vernon, where he staid several weeks to execute this Portrait. It is a remarkable circumstance that this earliest likeness bears a stronger resemblance to the last Portrait, (by Rembrandt Peale,) than to any of the other intermediate attempts.

In 1776, C. W. Peale painted a half-length Portrait of Gen. Washington for John Hancock, Esq. President of Congress.—In 1778 he painted a Miniature of the General for Mrs. Washington. This picture was painted at a farm house in a room so small that there was only space for the Artist's table and chair near the window—the General sitting on the bedside. The Artist has reason to remember this Miniature, for while he was in the act of painting it, Washington received intelligence of the surrender of Burgoyne. This Artist likewise executed Miniatures for the Marquis de la Fayette and Miss Custis. He painted whole-lengths for the States of New Jersey, Pennsylvania, Virginia and Maryland.—In the last are introduced the Portraits of Gen. La Fayette and Col. Tilghman—and another whole-length was sent to Spain. Washington sat again to C. W. Peale in 1781 for a Portrait, which is in the Baltimore Museum; for two others in 1783 and 1786, which are in the Philadelphia Museum; and finally, in 1795. The State of Virginia having voted a Statue of Washington to be erected at Richmond, Mr. Jefferson, then in Paris, selected for this purpose Mr. HOUDON, who was celebrated for the fidelity and natural character of his busts. Mr. Houdon, not choosing to work from any paintings, came to America in the year 1783, and, at Mount Vernon, having first taken a Plaster Cast from Washington's own face, modelled a Bust from the life, only altering those parts which were necessary to produce some animation. One of the earliest impressions of this bust was sent to Mount Vernon, where it still remains. Some copies have been made in Philadelphia with drapery added by *Miller*. The original Marble Statue at Richmond by *Houdon* himself is, necessarily, copied from his bust, which is invaluable for the truth of its proportions: it is defective in expression, and wants the

charm of living colour, but it possesses the same characteristic turn of the head which distinguishes the first and last Portraits by C. W. Peale of 1772 and 1795.

Colonel Trumbull, about the year 1786, painted a whole-length Portrait of General Washington for the City of Charleston, of which there is a copy in the City Hall of New York. The original of these, which is of a small size and is probably at Mount Vernon, is esteemed more like and excellent than those in large which were copied from it. It is a beautiful painting, with a pleasing, genteel figure, but is considered a feeble likeness.

About the year 1789, Washington sat to PINE, a pupil of Sir Joshua Reynolds, more distinguished for his Historical pictures than his Portraits. This Portrait by some means, found its way into Canada, but is now in the possession of Henry Brevoort, Esq. of New York. The head is too small, and not well drawn, but there are some traits of living character which render it valuable and interesting.

WERTMULLER, who had been painter to the King of Sweden, settled in Philadelphia about the year 1792, and sought the distinction of producing a Portrait of Washington, who sat to him for a high-finished laborious performance, which is now in the possession of C. J. Bogert, Esq. of Long Island. It is thought by some to be very like, and, necessarily, has some merit; but it has a German aspect, and is so much shaded as to represent a dark complexioned man. Wertmuller was near-sighted.

About the year 1792, CERACCHI, a sculptor from Italy, made an effort to distinguish himself by modelling a Bust of Washington, in the style of a Roman General. Those who knew Washington can perceive in this bust much that is good in the expression of the flexible parts, but it is extraordinary that in those parts which are more susceptible of imitation, it is far from being correct, of which every one may judge by comparing it with *Houdon's*. R. W. Meade, Esq. of Philadelphia, (whose mansion displays a princely taste in the Fine Arts,) is in possession of the Original Bust in Marble, which he purchased with a truly patriotic spirit. It is much superior to the Colossal heads, by Ceracchi, which are usually seen—and in some parts is exquisitely fine.

In September, 1795, Washington sat to C. W. PEALE and REMBRANDT PEALE, who executed their Portraits of him with the same sittings, in the same room, at the same time. The Portrait by C. W. P. has ever since been disadvantageously seen in his Gallery of Distinguished Characters at Philadelphia. The features being very indefinitely marked and difficult to imitate, but few copies have been made of it. It is esteemed for the expression of the eyes and the characteristic turn of the head. The Portrait by Rembrandt Peale has always remained in his own possession. Several copies are in Charleston. But it has chiefly served in producing those repeated attempts at a corrected likeness, one of which is in the Baltimore Museum, another in the possession of Mr. Macgruder of Baltimore, and a third owned by Mr. Young of Washington—and the last accomplished in 1823.

GILBERT STUART, having recently returned from England, where he was much celebrated, painted his first portrait of Washington in the autumn of 1795. He made but few copies of it—one of them for Colonel Howard, of Baltimore, and one for Samuel Vaughan, Esq. of London, from which Halloway's Engraving for Hunter's Lavater was executed. But Stuart became dissatisfied with it, calling it a complete failure, and sold it to Winstanley, the Landscape Painter, who took it to England. At this time Washington had resolved to sit no more, and he was with difficulty induced by Mrs. Washington to favour Stuart with another opportunity, on condition that he would let her have the Portrait when finished. The Portrait remains unfinished—a head without shoulders or body in the middle of a large piece of canvass—and is the original from which numerous copies have been propagated all over the world.

The excellence of this Portrait consists in a peculiar species of pencilling, which in a considerable degree marks the expression of the countenance; but it may be seen, by a comparison with Houdon's Authentic Bust, that the features are inaccurately drawn and the character heavily exaggerated. It was unfortunate for this Portrait that Washington at the time he sat to this artist, who had no previous acquaintance with him, had a clumsy set of artificial teeth, which distended his mouth and prevented his talking, and thus deprived the ar-

tist of his usual advantage. In the copies painted from this original the faults are frequently exaggerated. The whole-length, by this Artist, painted for the Marquis of Lansdown, is now in Boston. From this Picture *Heath* published an Engraving in England, in which the head is badly done, and much inferior to one by *Nutter* from one of Stuart's Bust Copies. A coarse copy from *Nutter's* Engraving, was published on a number of Liverpool pitchers. Many of these are broken out and framed, being tolerably good in the upper part of the face, but shockingly disgusting in the lower part. The celebrity of these pitcher likenesses is attributable in a very considerable degree, to the general disposition there is to favour every thing which seems wonderful or marvellous, connected with great personages.

At the death of Washington, in December, 1799, his family and friends grieved that there was no Portrait of him which conveyed an adequate idea of his mild, thoughtful, and dignified, yet firm and penetrating countenance. The same judgment which was pronounced by the whole body of Artists in Philadelphia, in the year 1795, when the last Portraits were painted, continued to be their opinion; and no Artist was more sensible of this deficiency than Rembrandt Peale, the author of one of these last Portraits. The youngest of those whom Washington honoured with the opportunity of studying his features from the life, his enthusiasm was perhaps greater and the impressions he received were more sacredly treasured up. Neither satisfied with his own, his father's, nor Stuart's, he made repeated attempts to improve his Portrait, and to fix on canvass the image which was so strong in his mind. These attempts were not satisfactory, and, from time to time, while he resided in Philadelphia, and on every return to it, he continued his exertions, until his last and successful attempt. These attempts could only be made in Philadelphia, because it was there alone the Artist could profit by the study of his father's painting, in conjunction with his own, under the rigid observance of men who were capable of criticising a work which had no chance of succeeding with them, unless it should accomplish what seemed next to impossible; and, that too, when time had almost consecrated the very faults of Stuart's Portrait. It has

been said by a visionary novelist, and since repeated by some persons, "that if Washington were to rise from the dead and not to resemble this Portrait, he would be received as an impostor." This extravagant assertion is of little consequence, while such men as Judges Marshall, Washington, and Peters, Major Jackson, Colonel Howard, Bishop White, and many others are living, who not only well remember their illustrious friend, but perfectly well remember the opinions which they pronounced on the Portraits of him, whilst he was alive. These men have seen the last Portrait produced by Rembrandt Peale, not from fancy, but by means of original Portraits and studies, and they have spontaneously declared it to be the best likeness of Washington they have seen. After such sentiments were publicly declared, it was not merely proper to ask them for their written testimonies, but it was a duty which they owed their country to give them to the rising generation. It is impossible to withstand the influence of such a host of evidence in favour of a work, which will always be viewed as one of the most extraordinary productions of enthusiastic excitement. The Artist, born on Washington's birth-day, was annually, from infancy, excited to greater admiration of his character. To study this, became a deep-rooted passion, and to save from oblivion the most sublime countenance he had ever beheld, was the summit of his ambition. How far he has succeeded must be decided by the friends and companions of Washington.

LETTERS

Addressed to Rembrandt Peale, by several distinguished characters, expressing their approbation of his Portrait of Washington.

CHIEF JUSTICE MARSHALL.

Washington, March 10, 1824.

SIR,—I have received your letter of yesterday, and shall with much pleasure, communicate the impression I received from viewing your Washington.

I have never seen a Portrait of that great man which exhibited so perfect a resemblance of him. The likeness in features is striking, and the character of the whole face is preserved and exhibited with wonderful accuracy. It is more Washington himself than any Portrait of him I have ever seen.

With great respect, &c.

JOHN MARSHALL.

JUDGE WASHINGTON.

SIR,—I have examined with attention and pleasure the Portrait you have drawn of General Washington, and I feel no hesitation in pronouncing it, according to my best judgment, the most exact representation of the Original I have ever seen. The features, as well as the character of his countenance, are happily depicted.

I am Sir, &c.

BUSHROD WASHINGTON.

GENERAL SMITH.

SIR,—In answer to your polite note, I take pleasure in saying that the Portrait you have exhibited of General Washington is a most accurate likeness of that great man. I have no hesitation in saying that it is at least equal to any I have ever seen and superior to any except one.

I had the honour of a personal acquaintance with General Washington during the war, and during six of the years that he was President of the United States, and still retain a distinct recollection of his features and figure.

I am Sir, &c.

SAMUEL SMITH.

G. W. P. CUSTIS, Esq.

Arlington House, March 14, 1824.

SIR,—Agreeably to your wishes I will give you my opinion of Peale's Washington. Possessed of four original Pictures, reliques of Mount Vernon, preserving on the retina of memory his beloved Image, perfect as when last I saw him, felt the warmth of his embrace, and heard the accents of parental kindness from his lips, I can speak of him as he was—nothing extenuate, &c.

The figure is decidedly correct, the complexion rather more bronzed than his natural colouring, which was fair, though considerably florid; the eye deep-sunken, blue, mild and thoughtful—the never-to-be-forgotten expression of countenance, venerable from years, which awes and will continue to awe the world, not by the splendid attributes of power, but by the sublimity of virtue.

Take it as a whole, the getting up of Peale's Washington, its likeness, its classic embellishments and execution, are worthy of the subject, and shed a lustre upon the school of American Arts, so deservedly celebrated both at home and abroad.

* * * * *

Accept my best wishes, &c.

G. W. P. CUSTIS.

EDWARD LIVINGSTON, Esq.

Washington, April 2, 1824.

SIR,—Agreeably to the request contained in your letter of yesterday, I give you with pleasure my opinion of your Picture of Washington, exhibited here some days since.

During the last twenty years of the life of that great man, I

had frequent, and, for a considerable portion of that time, daily opportunities of seeing and conversing with him. I first saw him when I was just at that early age when his character and the circumstances under which I was presented to him, were most likely to leave the strongest impression of his looks and of every thing connected with his appearance. I have seen him in the camp, addressing the council of the nation, and at his own hospitable board.—In public and in private I have studied his features, and they have left an indelible impression on my memory, and, I must say that your Picture is the one that comes nearest to my recollection of the great original. It gives the character and expression of the face, as well as its features, more correctly than any I have seen—and I consider this delineation of the Father of his Country as a valuable acquisition to us who are his children.

I will transmit your proposals to the Governor of the State of Louisiana, and hope that I shall be enabled to secure for it a copy of your valuable work.

I am Sir, &c.

EDWARD LIVINGSTON.

CHARLES CARROLL, Esq. OF CARROLLTON.

Baltimore, April 1, 1824.

SIR,—In viewing yesterday with attention your Portrait of General Washington, it brought to my recollection his countenance such as it was at the commencement of the Revolution, when excited by some incident which discomposed his usual and settled features, more expressive of thought than animation.

I remain with respect, &c.

CHARLES CARROLL.

GENERAL JACKSON.

Washington, April 7, 1824.

SIR,—I very cheerfully comply with the request you have made, to express my opinion of your Portrait of Washington. There is something in it which at first glance exhibits a strik-

ing resemblance to its great original. None who ever saw Washington could fail, I think, at once to pronounce the likeness striking and excellent. I am highly pleased that your exertions have been crowned with great success.

I am Sir, &c.

ANDREW JACKSON.

RUFUS KING, Esq.

Senate Chamber, April 8, 1824.

SIR,—By the alteration which you made of the Portrait of General Washington, after it was first seen by me, the likeness, according to my recollection, appears to be much improved.

I am not competent to speak of the merit of the Portrait as a specimen of the Art; but to its fidelity as a likeness, I willingly bear testimony.

Respectfully, &c.

RUFUS KING.

COLONEL HOWARD.

Baltimore, May 4, 1824.

I have visited the Museum to see the last Portrait of General Washington by Rembrandt Peale. The features of the General were peculiar, and all the Pictures, and even Prints which I have seen, in some respects resembled him; but, according to my judgment, in this Picture all the features are accurately represented. The eyes, the forehead, the nose, the mouth, and general expression, so strongly designate the original, that I think it hardly possible for the art to make a more perfect likeness.

JOHN E. HOWARD.

GENERAL UDREE.

Washington, May 4, 1824.

DEAR SIR,—In answer to your letter of the 29th ult. wherein you request me to give my opinion of the Portrait of General Washington, which you had last March in this

place in Congress Hall. It is the best likeness that my eyes ever beheld—a glow of enthusiasm made my heart warm to see it—and I thought that he looked as well as at the battles of Brandywine and Germantown.

I had the honour to command five hundred men at the outpost of the left wing of our army at the battle of Brandywine, and enjoyed the pleasure of seeing him often afterwards. I shall do every thing in my power to have his Portrait in Congress Hall.

With great respect, &c.

DANIEL UDREE.

GENERAL HARPER.

Baltimore, May 5, 1824.

SIR,—In compliance with the request contained in your note of yesterday, I express to you with great pleasure my opinion of your fine Portrait of Washington. I saw him very frequently during the two last years of his Presidency, and in the years '98 and '99, while he was the second time commander in chief of the military forces of the United States. His appearance and physiognomy made a strong impression on me, and are now very fresh in my recollection. Your painting gives by far the most exact delineation of his features that I have ever seen. But the expression is, I think, rather that which a person well acquainted with his character, who had never seen him, would be likely to ascribe to him, than that which actually belonged to him. The character which reigned in his countenance and marked his physiognomy, was rather that of calm, composed wisdom and benevolence, than of vigour, determination, and intense thought. The latter qualities predominate in your Portrait. I never saw him look as you have made him look; but it must be remarked that I never saw him in a situation calculated to call up the expression which your painting gives him. In such situations—in some critical moment of a battle, or other great military operation, for instance, it is very probable, that as these qualities certainly belonged to him, in a very high degree, they were displayed in his countenance.

I have seen Washington's physiognomy, (perhaps it would

be more correct to say his usual expression,) more correctly depicted : but his features and his character, are in my opinion, far more accurately represented in your portrait, than any other which has fallen under my notice.

With great respect, &c.

ROBERT G. HARPER.

BISHOP WHITE.

Philadelphia, June 6, 1824.

SIR,—I received your note of yesterday; and, in compliance with the request of it, cannot hesitate to express my approbation of the Picture exhibited by you of General Washington. It would be rash in me to affect scientific knowledge in the line of your profession; but the impression made on me by the Picture, is identified with my recollection of the features, the countenance, and, it will not be too much to say, the character of that great man.

I am, Sir, &c.

WILLIAM WHITE.

WILLIAM RUSH, Esq.

Philadelphia, June 7, 1824.

SIR,—I have seen your Portrait of Washington—I think it the best likeness of him, when in the vigour of life, I ever saw on canvass.

I had many opportunities of seeing and observing his person, and particularly his face and features, in the time of the revolution; I have been in battle immediately under his command. I have viewed him frequently on horseback and on foot, walking, standing, and sitting. I have seen him at a game of ball for several hours, exhibiting the most manly and graceful attitudes I ever saw. I have seen him dismount from his horse, a few hours after the battle of Princeton, and step up on a small mound by the way side, with one leg thrown across the crotch of an old stump of a tree, reviewing with great anxiety his little band, (which had just taken the British 17th regiment,) to prevent them from being overtaken by an all-powerful army.

At that momentous crisis, his likeness was worth more guineas than the British would have been willing to have given for his person.

In the fall of 1779, I had the honour of dining with Washington, by invitation from himself at West Point. After the war I had the honour of his visits at my house to view my work; so that if any man can form a just idea of his person, I humbly think I can. I have modelled him as large as life and in miniature, in wood and in clay, repeatedly; and I think I have not erred in what I have stated, as to the truth of your Portrait of Washington, particularly at the time he was commander in chief of the revolution.

The original painting of President Washington by Stuart, (not the daubings and wretched copies that have been exhibited of him,) was Washington himself, dignified with all the venerable traits of advanced age;—yours is him with all the manly grace of life in full animation.

Houdon's Bust of Washington, that was executed about the close of the revolution, when his face was full and without wrinkle, was the best likeness of Washington at that period of his life that ever was exhibited. And no Artist will ever err that will copy it, especially if he means to represent Washington in a military character.

Yours most respectfully,
WILLIAM RUSH.

MAJOR JACKSON.

Philadelphia, June 8, 1824.

SIR,—In reply to your request that I would communicate my opinion of your Portrait of Washington, I have the pleasure to assure you that, in striking similitude of features and characteristic expression of countenance, I consider it the best and most faithful Portrait of the great Father of his Country that I have seen; and I am persuaded that it will be gratefully appreciated by the nation.

I am respectfully, &c.
WILLIAM JACKSON.

JUDGE PETERS.

Belmont, June 24, 1824.

SIR,—I comply, very cheerfully, with your request to give my opinion of your Portrait of General Washington. You have so many and so respectable testimonies of its excellence, that nothing I can say will add weight to them, or increase the celebrity it has most justly obtained. No one had more frequent opportunities of observing both his features and his person than I had. To enumerate such opportunities, as you desired, would be an endless task. I have seen him, during many years, from an early period of my life, in every situation calculated to imprint on my mind accurate recollections. Perhaps there is no person, now living, who had more frequent occasions to know both his person and his character, in his private as well as public capacities. I have seen all or most of the Portraits of this venerated Father of our Country. The painters of several were respectable as Artists, but they have failed in the likeness, and I have never been satisfied with any of them. I was therefore most sensibly impressed with the superiority, in this respect, of your Portrait; which, I think, places all others in the shade. Without pretending to nice discriminations in the execution, I judge from its effect on my heart. You have most happily caught the lineaments of his face, the air of his person, and the character of his mind. I have seen him a thousand times, as he is represented by your able and fortunate pencil; and I do not hesitate in pronouncing yours to be, (in my opinion,) the only faithful likeness of the great and good character yet exhibited. You have done yourself great honour and presented to your country an inestimable gift. Those of this day, and future generations, may view and venerate, in your performance, the true Portrait of him to whom they so much owe the blessings they enjoy. Meritorious as were all others of our revolutionary patriots, without a Washington their exertions would have been vain.

* * * * *

Believe me very sincerely yours,
 RICHARD PETERS.

COLONEL M'LANE.

Philadelphia, July 4, 1824.

DEAR SIR,—Your call on me for my opinion of your Portrait of the great and good Washington, brings to my mind, on this day especially, the times that tried the stoutest hearts in our country. In almost all the trying scenes, from the time of Washington's appointment in 1775, until the close of the war, I had frequent opportunities to see and mark his impressive countenance. At the Battle of Long Island in August, 1776, whilst reporting to him the situation of that part of our army engaged on the road from Brooklyn to the Narrows, I well remember his resolute and animated countenance under adverse circumstances: so also at the various conflicts on the Brandywine in 1777, until the evacuation of Philadelphia by the British in 1778, and at the Battle of Monmouth soon after; so also, in the campaigns of 1779, 1780, and 1781, and until Washington laid down his commission at Annapolis in 1783, I frequently saw and conversed with the Commander in Chief: I was also present at his Installation as President, in 1789, at New York, and occasionally saw him afterwards, until it pleased Providence to close his illustrious career in 1799: I mention the times, in order that you may decide whether I am not competent to give the opinion you ask; I will say, then, that I have with pleasure examined many Portraits of our departed Chief, but that yours is the most faithful likeness of the Original that I have ever seen.

ALLEN M'LANE.

COLONEL WHARTON.

Philadelphia, July 12, 1824.

DEAR SIR,—Having had occasion to visit your Gallery of Paintings, I was forcibly struck with the strong resemblance which your Portrait of Washington bore to the Original. I never had the pleasure of being classed as an acquaintance of that great man, but I have occasionally been in his presence, and never retired but with the highest veneration for his character. His features and countenance were, therefore, as might be expected, deeply engraved on my mind. The Portrait painted

by you exhibits the strong lineaments of face and expression with which he addressed the squadron of Cavalry from his quarters in this city, after they had escorted him from Chester on his way to take the command of our army during Mr. Adams's Administration. I pretend not to be a connoisseur in the art of painting, nor have I the vanity to believe that any opinion of mine can add validity to the mass of evidence which you have obtained relative to your Washington; in my mind it bears more resemblance to the living features of our departed Chief than any which has ever yet met my view.

Respectfully, &c.

ROBERT WHARTON.

JUDGE TILGHMAN.

Philadelphia, July 31, 1824.

DEAR SIR,—I am not a connoisseur in painting, yet, as you desire my opinion of your Portrait of Washington, I will not withhold it. I have a perfect recollection of the countenance of that great man, having seen him a private gentleman before he commanded the Armies of the United States, and often afterwards. His presence was so commanding that it was not easily forgotten. There have been many Portraits bearing a strong resemblance to him; for, indeed, it seemed almost impossible to miss his likeness: but I can say, with great truth, that your work, both in spirit and in likeness, surpasses all that I have seen. In the best paintings of others, Washington is represented with a quiescent mind; but you have fortunately conceived his image, under the excitement of strong feeling, and infused into his features an animation and energy of character, which really belonged to him, but are not to be found in any other Portrait which has fallen under my observation. In a word, I think you have made a happy effort, and congratulate you on your success.

With great respect and esteem, &c.

WILLIAM TILGHMAN.

EQUESTRIAN PORTRAIT.

The likeness in the Equestrian Portrait which is now offered to Congress, is considered by Judge Washington and other competent persons, to be in no respect inferior to the Portrait exhibited last year; and for vivacity of expression and its adaptation to the historic character of the Composition, it is even thought to be superior. Perhaps no more appropriate scene could have been chosen for this employment of the canvass, than an allusion to the events of October, 1781, when all the valuable traits in the character of Washington were called into action, and the most determined bravery employed to accomplish a victory which terminated our Revolutionary struggle. This selection of subject has the additional interest afforded by the introduction of the generous and youthful LA FAYETTE, besides the Portraits of HAMILTON, KNOX and ROCHAMBEAU.

“What can more endear a nation to themselves, than to behold the forms and exploits of those whose virtues have transmitted honour to them as an inheritance? What more endear a people to their country, its laws, its institutions, than the constant renewal to the sight of those scenes, where freedom has been achieved, mental character vindicated, and social happiness established and secured?” “But if the painter perform well his task, the impression made by his art will be second only to that produced by the reality.

“To appreciate the character of nations as of men, it is necessary to take into consideration the whole of its component parts. We must observe whether a nation has exerted itself in arms, excelled in science, been superior in ingenious industry, or, finally, eminent in the last accomplishment of our civil state, the polished gifts of genius and taste.

“In the progress of greatness, the course of the Fine Arts cannot be omitted or neglected. According to the degree of their cultivation will be estimated the national portion of intellectual sensibility and its capacity for advancement in mental elegance. The acute discernment of political institutions, the

prudence and equity of laws, may justly render a people the admiration of the world, and the thunder of its arms, and prowess of its valour, make it the object of universal terror; but the tribute of those affections which bind mankind in chains of unity, and link the hearts of nations to each other, is only to be won by the demonstration of a superior power in the improvement of mental pleasure. A nation is awful by its wisdom, tremendous by its arms, lovely by its intellectual arts."

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